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vengeance killing even if it concerns the death of a brother or the dishonour of a sister. Under the conditions of social life in a patrilocal extended family it is inevitable that there will be some conflict between a man's roles as son and brother in his family of origin and his roles as husband and father in his family of marriage. In important matters the Sarakatsani solve this problem by holding to the principle that obligations to direct lineal descendants always take priority over obligations to either direct ascendant or collateral kin. It is, then, not marriage but the birth of children which breaches the unity of the group of brothers.

The Sarakatsani claim that brothers would undoubtedly live together all their lives were it not for the quarrels of their wives. This is a rather too simple explanation of the causes which eventually lead to the separation of brothers; yet it is true that the differences between wives often provide the occasions for separation. There are two proverbs which the Sarakatsani often quote when discussing this subject. 'Women make the house and they destroy it' (οἱ γυναῖκες φκιάνουν τὸ σπίτι καὶ τὸ χαλᾶν). 'Wives are like nuts from forty different walnut trees' (ἀπὸ σαράντα καρυδιὲς καρύδια). The second proverb implies that wives are all alike, yet each comes from a different home. 'Each wife', said one informant, 'has her own mother. They cannot come to an understanding.' The Sarakatsani expect the wives of brothers to quarrel and on the whole they are not disappointed in their expectations. Yet, fundamentally, the growing distance between brothers is due to the obligations and affections which they owe to their children and which replace their former attachment to the sibling group. Quarrels between wives are not simply the result of incompatibility of temperament or some innate Greek sense of individuality. They arise because wives identify themselves with the rights and interests of their children. That this exclusive identification occurs, follows from the logic of the kinship system based on equivalent bilateral extension. As we have seen, the elementary family is the only corporate kinship group which is relatively enduring in this bilateral system. The children of each brother have in common with their cousins only half of their kindred. Through their affiliation to the kinsmen of their mother, they have certain affective interests and moral obligations they cannot share with

their cousins.

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'Why is the wound in your eye so deep? Because my kinsman gouged it out' (γιατί'ν'τὸ μάτι σου βαθειὰ βγαλμένο; — γιατί μοῦ τό'βγαλε ξυάδι), expresses precisely this difference.

Between kinsmen who co-operate in a 'company' for the co-management of their flocks it is almost inevitable that from time to time differing interests produce a coolness in their relations. Yet it is remarkable how seldom these frictions develop into the kind of quarrel which causes an irreparable breach. A stern self-control is maintained by these kinsmen on their injured feelings because they know that they depend on each other's assistance in the struggle to survive the hazards, natural and political, which surround them. However, any form of dishonesty in their co-operative handling of the flocks destroys the basis of their association. Recently a cousin who was herding his sheep with a 'company' of married brothers was discovered during the lambing season in the act of trying to attach a number of his kinsmen's newly born ewe lambs to his own ewes, and his own male lambs to the ewes which he had robbed. Inevitably, after such an incident, the trust between these kinsmen was permanently broken.

Incest (αἱμομιξία) represents the most dramatic form of deception that one kinsman can practise on another. Unmarried cousins of opposite sex enjoy an easy, friendly companionship with one another which they are denied with unrelated persons. Very occasionally a youth succumbs to the temptation of sexual experiments with a young kinswoman, an act in which he may destroy both the girl's honour and his own. It seems most unlikely that these affairs, if protracted, can ever remain secret in a community where there are so many questioning eyes. Over a period of ten years I discovered three probable instances, of which one was incest between first cousins. In this case a youth was staying in his uncle's house and there, it seems, seduced the unmarried daughter. The cousin had left his uncle's house before it became apparent that the girl was pregnant, and he naturally denied from a distance that he had had any hand in the matter. The girl for her part claimed that she had been impregnated by divine, not human, means, but little attention was paid to this suggestion. The girl's family did not take any drastic action in the matter beyond disposing of the child when it was born. The girl herself was allowed to live; and in fact, a year or two

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612 183 in time, and after long consideration, may provide the offender with an excuse. There is no basis for forgiveness and reconciliation.

612 626 The support of kinsmen is also withdrawn sometimes in a manner which does not necessarily imply a permanent rupture of social relations, though it may come to this in the end. I have previously emphasized the importance of the moral support of kinsmen when the community is evaluating a man's conduct.

● [539] The idea that a man must defend the actions of his kinsmen is expressed in the proverb, 'Ο δικός μπορεῖ νὰ πῇ μὰ δὲν μπορεῖ ν'ἀκούσῃ. Literally this means, 'A relation can speak to his kinsman but he cannot listen to something about him', that is to say he can scold a kinsman for his shortcomings in private, but he will not allow others to accuse him in public. This in general is true, but it depends upon the possibility of advancing some reasonable explanation of a kinsman's conduct. Where a man has behaved in a manner clearly at variance with the values of the community a kinsman is forced to abandon him, and even to take some part in condemning his conduct. For if he continues to support his cause his own reputation and that of his family will suffer. By condemning the actions of his kinsmen he expresses in an unequivocal fashion that he supports the values of the community; and he maintains a measure of social distance between himself and his kinsman. In this way he hopes to avoid the taint of association with his conduct and the shame which accompanies it.

684 612 629 The history of Nasios illustrates this process. One afternoon in the summer of 1953 he happened to meet Mitrina Mastoras on the hill-side above his village, and there, after failing to win her willing co-operation, he attempted to take her 'by force' (μὲ τὸ ζόρι); but unsuccessfully according to Mitrina's story. The terrified woman ran down the hill to the huts of her second cousin for, at the time, her own husband was away from home. The cousin at once sent word to the husband who returned immediately. He surprised Nasios, knocked him to the ground, and had already drawn his knife to settle the matter when he was seized from behind by two villagers. In terror Nasios escaped to his home.

Public opinion was unanimous in condemning Nasios. This was not the first time he had attacked women, although on the

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wine; and a slaughtered lamb or sheep. For the Sarakatsani a meal is a family communion to which unrelated shepherds are never invited. The wedding-feast is the family meal writ large with the family of the kindred sitting down to eat bread together. For all food is in a generic sense bread. 'Come, let us eat bread', cries the wedding master of ceremonies. As E. S. Drower[1] has said in discussing the symbolism of bread in Mediterranean cultures, 'It is not only the symbol of life. Bread, itself a union of many grains into a single substance, when broken into fragments and divided amongst many, becomes a symbol of life shared, of a society at peace with itself, of a family bound together by a common factor.'

Wine, too, is a life-fluid. It is drunk ritually by the bride and groom during the religious wedding ceremony. From the Saturday till the Tuesday afternoon, when the festivities end, it is drunk to excess by the whole bibulous assembly. A glass of wine must be accompanied by a toast, and every man tries to drink to the health of each of his kinsmen present. Wine is the symbol of blood; and each toast affirms a relationship. 'To your health, John' (Γειά σου Γιάννη). 'To your marriages, boys' (Μωρὲ παιδιὰ στὶς χαρές σας), when drinking with unmarried youths or young men; or simply, 'To your wedding' (στὸ γάμο σου). 'To the marriages of your sons' (στῶν παιδιῶν σας), in a toast to married men. 'A happy old age' (καλὰ γεράματά σας), used in drinking to the old men. And so on.[2]

In the confined space of an arbour covered with thick woollen blankets, between one hundred and two hundred men and boys are gathered. In the centre of the floor space the dancing only stops when the company sits down to eat. Then the plates of roasted meat are devoured almost in silence. Afterwards the dance is on again. Those who are not dancing, sing in accompaniment. The gipsy band beat out strange and exciting rhythms in which the high-pitched clarinet is never silent. In this intense atmosphere with men drinking steadily and shouting their toasts across the heads of the squatting assembly to their kinsmen, any link of kinship makes men like brothers, its absence potential enemies. For it must not be forgotten that although the wedding guests are all related in some fashion to

[1] E. S. Drower, *Water into Wine*, London, 1956, p. 44.
[2] See Höeg, op. cit., vol. i, p. 50.

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The support of kinsmen for the bride or groom is expressed more specifically in particular points of marriage custom. One of the more important ceremonies is 'The sewing of the wedding standard' (τὸ ράψιμο τοῦ φλάμπουρου), which takes place on the Saturday evening after the guests have arrived. For this standard, which flies from the hut of the groom until the marriage has been consummated, is more than a sign that nuptial celebrations are in progress; it is a symbol of marriage itself, the joining of noble youth with virgin maid.[1] In standing with him at this ceremony the company of kinsmen witness their certain knowledge of the bridegroom's nobility and their belief in the bride's virginity. Only the joining of these qualities in a marriage celebrated before God makes possible parenthood with honour. 'Whose is the wedding standard, noble and red? It is the standard of the bridegroom . . .' (Τίνος εἶν'τὸ φλάμπουρο, τ'ἄξιο καὶ τὸ κόκκινο, τοῦ γαμπροῦ εἶν'τὸ φλάμπουρο . . .), they sing. A standard requires a standard-bearer (φλαμπουράρης), and for this coveted position a youth between the ages of sixteen and twenty is chosen. He must not have had experience of sexual intercourse and both his mother and father must be alive. He is almost always a young first cousin or nephew of the groom. On the Saturday night the flag, which nowadays is the national flag of Greece, is sewn by the youth to a pole some six or seven feet in length, at the top of which a small wooden cross is secured. As the boy sews the flag the whole company of kinsmen stand around him in a circle and sing the appropriate wedding song. When the sewing is completed, the boy impales pomegranates or apples, symbols of fertility, on the three points of the small wooden cross and, finally, ties to the flag-pole below the cross a handkerchief and two strands of wool, one coloured red for virility, the other white for purity. The guests now form a dance-ring, the band strikes up, and the standard-bearer leads the dance holding aloft in his right hand the newly sewn standard. He then sets up the flag in the thatch of the groom's hut at the right-hand side of the doorway where it remains until the next morning, when the standard-bearer, mounted on a fine horse, lifts it down from the roof and leads the groom's bridal procession on its journey to the home of the bride.

The groom and his family rely on the support of their kindred

[1] At the weddings of widows or widowers no flag is flown.

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Half an hour later, as they drink the one glass of ouzo which, as we have seen, is the full extent of the hospitality shown to them, the bridegroom's kinsmen sing,

'We have not come for food or drink,
But because we love you,
We have come to see you.
I find tables fair and laden,
And glasses brimming over.
Three maidens with black eyes serve us.
Three maidens with the eyebrows of angels.'[2]

They could hardly sing more fairly. Thus during the two or three hours that the parties of the bride and the groom are in contact, marriage custom enjoins the expression of the opposed sentiments of friendship and enmity. It indicates the ambivalent character of the affinal relationship which demands co-operation between previously unrelated and therefore hostile families. Naturally this ambivalence of sentiment is more apparent in the early years, but it never wholly vanishes at any time.

The margins between antagonism permitted and instituted by convention and the display of excessive malice is narrow. Quarrels over the time and precise arrangements of the bride's departure frequently flare up into free violence. In one case, no sooner had the bride progressed some two hundred yards on her journey to the groom's home, than a fierce rain storm broke overhead drenching the bride and her white wedding dress.

[2] Δὲν ἤρθαμεν γιὰ φαΐ γιὰ πί
ροϊδούλα, ροϊδούλα.
Μεῖς σᾶς ἀγαπήσαμεν,
ροϊδούλα, ροϊδούλα,
ροϊδούλα, χαμαϊδούλα,
κι' ἤρθαμεν νὰ σᾶς δοῦμε.
βρίσκω τραπέζια νόμορφα
ροϊδούλα, ροϊδούλα,
ροϊδούλα, χαμαϊδούλα,
γυαλιὰ παραγιομάτα.
Τρεῖς μαυρομάτες μᾶς κερνᾶν,
ροϊδούλα, ροϊδούλα,
ροϊδούλα, χαμαϊδούλα,
κι τρεῖς ἀγγελαρρύδες.

585 292 [531] fustanella and tights, and, disappointingly, pointed black towny shoes. His face, rather a commonplace one for a Sarakatsán, was a mask of confused virile seriousness. In only one thing did his outfit differ from the full-dress Greek mountain costume: black woolen armlets, embroidered with specifically Sarakatsán geometric zigzags, encased his forearms below the wide white sleeves which ended at his elbow.

585 Despite the chaos in the church, the marriage service evolved unperturbed. The two enormous ribboned candles were held by minute shepherd boys, like the lances of heraldic supporters, on either side of a little altar in the body of the nave. The *koumbaros* switched the flimsy white flower crowns from head to head in a succession of intricate passes and arranged and rearranged their hands and bound them with ribbon and performed yet more complex manipulations with the ring, and followed them in kissing the bossy silver binding of the proffered missal. Finally he accompanied them, hand in hand, led by the priest under a fusillade of flung rice and sweets, in a slow and dignified dance thrice around the altar. This is a kind of hieratic pavane, which more than any other moment in the solemnization (for the wine that the priest offers to the bridal couple is no more than a commemoration of the wedding at Cana of Galilee) hallows and confirms the sacrament.

Out in the sunlight, all was levity, flourished banners, and gunfire again. We made our way through the wigwams to the house which the groom's father, striking modern roots in his winter pastures, had recently built. As the newly wed couple reached the threshold, someone handed the groom a sieve, which he threw over his shoulder, a measure which is said to forfend marital discord. They both kissed the hand of the groom's father and laid it to their foreheads for a second and [123] vanished indoors. My new friend of yesterday, [576] Barba Petro, introduced us to this pastoral dynast, who welcomed us with the same graceful inclination, with his hand laid on his breast, and led us in.

[532] There were already plenty of guests there, both on the low divan which ran around the room and cross-legged on the mats which padded the floor; [539] and at each new arrival, while black-swathed aunts and grandmothers offered the newcomers saucers with a spoonful of jam, a glass of water, and a thimbleful of raki, they intoned a welcoming song: "Mother, our friends have come," they sang, "our bidden guests. Bid them welcome with [516] honey and sugar and with golden words." Some sat with hands linked around their doubled-up

585 262 [273] being moved in and wedged among the company as tightly as jigsaw pieces. Wicker-bound demijohns of wine were beginning to travel from hand to hand overhead. Glasses clashed convivially together, miraculously filling up as soon as they were drained, and plates were returning again and again for second or third helpings. Outside the window, swarms of guests were feasting under the trees. Whole lambs were being flourished, sizzling and smoking on their spits, and we could hear the crash of cleaver on block and the crunch of hewn bones as a sinewy nomad toiled like a headsman to keep pace with two hundred magnificent appetites. [252] Nothing accompanied this delicious roast except cross sections of dark and excellent bread sliced from loaves like small millstones and hot from the domed ovens outside. [109] It was, in a way, a Stone Age banquet. Strangers, on occasions like these, are the objects of eager solicitude: special morsels, forkfuls of liver or kidney and even more recondite appendages, are constantly being proffered, and helpings of brain are delved from heads which have been bisected lengthwise and opened like a casket, each half, sometimes, still equipped with a twisting horn. Avoidance of the sheep's eyes is a recurrent problem for outsiders. They are highly prized by mountaineers, but for all but the most assimilated travelers, the message they signal from the prongs is one of harrowing reproach.

585 533 After an hour or so the general hum of talk sank to a single deep bourdon note which resolved itself into the opening phrases of a Klephtic song, the first stanza being sung by a group of two or three, and then repeated in a slow and long-drawn roar, starting with the vehemence of a lurch, by the rest of the shepherds. Rather surprisingly, so far from the Peloponnesus, it was about the great War of Independence leader, Kolokotrones. (I would have expected some more northern Klepht, and above all, Katsandónis, a Sarakatsán from the wild Agrapha Mountains.) [539] "Kolokotrones shouted," sang the nomads' voices, "and all the world trembled: 'Where are you, poor Nikitara, you whose feet are winged? Go, go and seize the Turks, drive them like hares into a trap, slay some and capture some, and lock some up in the castle. . . . At Antikorpha and Trikorpha the blood is flowing like a brook.'" This gave rise to another deep melopoeia from the south: "They have blocked all the roads of the Morea, they have sealed up all the passes." When the massed voices died down, the steady and unchanging note of the smaller group continued in a wail, setting up its own curious vibration. This comparative lull was always followed by the long deep cry of conjuration, "*Orá!*" ("Oh, you!" or "Hark!"), which ushers in most Klephtic stanzas, and another act from the

585 warlike past began, heckled and abetted by sud-
533 den ejaculations and shrill shepherds' whistles.

585 These Sarakatsáns were not great virtuosos, but
● 539 they had the merit of vigor and conviction. I was struck by one of their songs in which the last word, *Makarondes* — a derogatory epithet for the Italians — had obviously, judging by the style of the words and the tune, replaced the name of some much older foe in order to fit the winter campaign of 1941: "Would that I had wings to soar on high, up to the topmost peaks of the mountains, to alight there and gaze down, down over Epirus and over poor Chimarra, to look down on the war, where the Greeks are fighting the *Makarondes*." The modern ending was a bit of an anticlimax, especially after the mention of Chimarra, that warlike Greek stronghold in the Acroceraunian Mountains over the Albanian border, which is almost as celebrated for its martial stubbornness, in Turkish times, as Souli and the Sphakian Mountains of Crete. There was a distinct trace of anticlimax too, but also of oddity, about another of their songs: "Anyone who wants to go to America, let him sit down and ponder. Forty days at sea, days of sorrow and sighing. They get into a boat and go ashore in New York. They know nobody there, so back they wing like birds." A sad little tale, but most peculiar here because, although in most Greek gatherings of this size at least a half dozen would have spent a few years in Brooklyn or Chi-
[167] cago or Nebraska, Uncle Petro assured me that no one in the room had ever been to America, nor, as far as he knew, any Sarakatsán ever, and ideas of its whereabouts and character, for those who had heard its name, would be as hazy as a layman's notions of life on Mars.

585 During the banquet and the long procession of refilled glasses and the concatenation of songs, the falling shafts of sunlight from the windows had slanted horizontally and veered askew down the room; the long sunlit parallelograms on the opposite wall were turning an evening apricot hue. During these cheerful hours there had been no glimpse of the bride. "She's upstairs," Uncle Petro said, "we must go and look at her," and grasping the shaft of his upright crook like a punt pole, with joints momentarily acreak after a long session, he levered himself to his feet. "*Ta Gerámata!*" he said, with a smile, "old age." He led the way up the ladder staircase, and the clamor dwindled.

585 Dead silence reigned in the upper chamber.
583 The dowry was arranged along the two side walls: rolled bales of dark homespun for capes and for the bivouacs which are pitched on the march;

/135 cont./

602 571 182 Nevertheless, before going further, we should emphasize that our account would be incomplete if we did not mention particularly a complementary but interesting aspect of all the practices that we have cited: once having entered the system of kinship and alliances, the individual as well as the group find themselves socially labeled and classified once and for all, and know from then on who are their friends or possible adversaries. Hence/comes/ a feeling of security and integration, constituting a solid basis for the development of their relationships and their social activity.

585 602 /136/ The Principles of Married Life.

The life of the two spouses complies with some principles of extreme importance for the understanding of Sarakatsani society. The folklore of marriage, on the one hand, and some examples of the spouses' behavior, on the other, are very revealing in this respect.

[527] [474] [605] [572] [492] The day of the nuptials, which is always a Sunday, a procession made up of the fiance's male and female cousins, as well as his friends (namely, the young people of the Tseligato) forms at his house. All these people proceed on horseback to the dwelling of the fiancee, where they must take the latter and lead her to the abode of her future husband to celebrate the nuptials.

585 602 536 [583] Having arrived at the home of the young girl and while the women step aside, the men of the procession confront the men of the future wife's family. The two sides are armed. A mock battle is then engaged in, the companions of the fiance pretending that they want to carry away the young girl by force. In the course of this battle a goodly number of shots are fired on both sides. Afterwards the men of the fiancee's party withdraw as though "beaten" and a song follows the battle, simulating a dialogue between the future spouses: [533] [539]

--Awake pretty girl with eyes of a young partridge
I have come to your dwelling...
--Since you are here, be welcome
There is a place for you...(etc.).

/136 cont./

583 What must we conclude from this mock abduction? Must we assume
174 that this custom, which goes back to a very remote past, (17)

[113] 17. See Plutarch: Lycurgue: 15. --M. Delcourt: Hephaistos, p. 195-200.--R. Flacelière: La vie quotidienne en Grèce, p. 84.

constitutes merely a picturesque survival of the practices of an epoch when, in order to get women, it was truly necessary to abduct them?

583 It is very probable that this explanation could be correct.
178 However, it is also true that a society preserves old practices only to the extent that the latter fulfill functions which are indispensable to its life. In this case, it very often gives them a different meaning from the original meaning.

583 /137/ Now it seems to us that this abduction represents at one and
182 the same time a symbol and a lesson, addressed both to the newly married
(613) woman and to the society as a whole: henceforth the fiancee must consider herself uprooted from her paternal family and integrated once and for all into the lineage of her husband. Moreover, she learns that the woman,
(593) "vanquished" in the game of marriage, owes obedience and respect to her
(562) husband whose relationship to her is that of a master.

583 That this interpretation is correct is attested by a certain number
585 of facts.

562 First, let us mention to begin with a couplet which the women sing
(533) during the wedding feast for the benefit of the bride:
(539) --And you marrying, subject yourself
For such is the divine wish...(18)

18. Reported by B. Skafidias: Ibid., p. 58.

(533) Second, once arrived at the dwelling of her husband, the young wife
(602) is obliged to kiss the hands of all the relatives of the latter, whatever
(539) their age, in order thus to express her "respect" toward her new family, while all present address her singing:

583 /137 cont./
585 --In your new dwelling you must conduct yourself
602 In impeccable fashion and bright
533 As the sun and the moon...
539 You must prostrate yourself,
562 You must honor your mother-in-law.
And all the relatives of your husband,
If you wish to be honored by all
And thought well of in the entire world...

562 583 Third, the wife is the only individual who does not take part in
585 the wedding feast. Withdrawn in a corner, her head lowered to show her
602 submission and her piety, fixed in a "modest pose," she must above all
261 take care not to consume anything whatever. In addition for three days,
(516) custom has imposed on her a regime of strict abstinence so that her physiological needs stop. Carrying them out would constitute an insult to her new family.

583 Fourthly, the wife is all alone when she makes her permanent
585 departure from her paternal home. None of her relatives accompany her.
602 Her /138/ family attend neither the celebration of the marriage nor the
593 banquet. According to some, her parents organize a banquet at their house.
562 According to others, they do not celebrate the marriage of their daughter,
(178) but rather take on an attitude of mourning. It seems that the first version reflects most recent practices, while the second relates to former times. What is certain is that the wife must, along with her husband, pay a visit to her relatives eight days after the marriage. However, it may very well be that this visit does not recur again subsequently, especially if the respective kin groups of her husband and her parents migrate to regions far apart from one another. One even tells of a Sarakatsani woman who did not have an opportunity to see her paternal family again for 30 years.

593 We note therefore that the uprooting of the wife from her family,
562 her absolute submission to her husband and to the latter's kin and the
594 domination that her husband exerts over her are indisputable. An anecdote

/138 cont./

593 562 594 that the Sarakatsani voluntarily tell corroborates these assertions: the mayor of a village one day asked one of the men under him the name of his wife. But the latter did not reply. He had completely forgotten it.

[551] [553] The personality of the wife is so absorbed by that of her husband that she even loses her first name; she is henceforth given the first name of her husband put in the feminine gender.

583 593 562 594 [586] Now the abduction confirms the rule of that the woman is controlled by the society. Until then at the disposal of her father, she places herself henceforth at the disposal of her husband. That is furthermore why, when we speak of divorce, we are putting ourselves in an opposite perspective, which is inconceivable in the world of Sarakatsani values.

583 585 562 [182] [533] It thus seems to us altogether certain that the Sarakatsani marriage ritual is the expression of a coherent and solid set of well-rounded attitudes. In this connection, and even at the risk of repeating what is known, we should like to quote another Sarakatsani song sung by the women friends of the wife at the time when they dress the latter.

[533] [539] Simulating throughout a dialogue between the wife and the audience, it says:

--Oh! Thou lavishly dressed
Whoever has covered you with finery
And who has made you beautiful as the turtle dove?

/139/ --It is my father, my mother, my sisters, my brothers (etc.)
Who have covered me with finery
And have made me beautiful as the turtle dove...(etc.).

This song, which shows proof of the consent of the parents to the marriage, makes it public, as it were, and leaves no doubt about the true nature of the abduction.

[593] [594] Nevertheless, the principle of the wife's submission to her husband expresses only one part of the relations between the spouses.

/143 cont./

585 593 533 [539] Furthermore, during the preparations for marriage, and specifically at the moment when, in the hut of the future husband or the future wife, the wedding pastries are kneaded and baked, the company sings, always on behalf of the persons concerned, the following couplet:

--Bless me my beloved mother.

--My blessings go with you my daughter (or my son)
May God grant you good fortune and prosperity.

This song shows that the mother is held in high regard. For she has the power to bless or curse her children and therefore exerts an evil as well as a beneficent influence on their destiny.

593 594 The result is that a son owes his mother respect and affection, on the one hand because she has brought him into the world and reared him on the other hand because of her quasi-magical power over his future, as well as that of his brothers.

Moreover, the son must protect and help his mother and take care of her. When his father dies, it is he who takes charge of his mother and occupies toward her the place of the deceased.

As a result, the son is at one and the same time subordinate and superior to his mother, or, what amounts to the same thing, he plays toward her sometimes the part of a son, and sometimes the part of an elder brother - an ambiguous situation no doubt, but a real one.

593 562 594 Obviously, the sisters occupy a position inferior to that of their brothers, even when the latter are younger. And the brothers exert a kind of paternal authority over them. The male sex here once more affirms its superiority over the weaker sex.

[264] /144/ All these matters of precedence are expressed in condensed form in another rule of family and social life in general, which says that women do not have the right to sit down at the same table as the men--whether their husbands, their brothers, their sons, relatives, or guests and friends. (22) In the group of male children, as well as in

561 594

/148 cont./

121 593 594 Sarakatsani culture has created enough loopholes so that discipline and family hierarchical order does not degenerate into veritable slavery for its members. (23)

23. This idea is not at all anthropomorphic. It merely conforms to the point of view that has guided the course of this work. Besides, for us, all the manifestations of a given society arise from the action of its elements and from their dialectical combinations, and are therefore products of its collective consciousness.

121 182 593 594 On the contrary: the dialectic of obligation and compensation smooths out discontent, mollifies oppositions and tensions and permits survival, so to speak, and prevents the explosion of the context in which this phenomenon unfolds. As a result, this same phenomenon must be classified among the causes to be found at the root of the structuring of the Sarakatsani family, and it is in this sense that one must proceed to an appreciation of its social and collective significance.

121 182 593 594 533 585 [539] That these assertions cannot be reduced, after all, to an /149/ arbitrary construction based on a formal and abstract logic, but that they express factual reality, becomes unquestionably evident from a couplet which the women sing in the course of the marriage ceremony:

--O wife! May you have sons
So that one day they may subjugate other women...(24)

24. See B. Skafidas: Ibid., p. 58.

Lines full of bitterness, no doubt, but in which the apparent resignation is backed up by the hope of future compensation which, although indirect and more of less uncertain, at least lightens the difficult lot of the married woman and makes it bearable for her.

121 182 593 594 829 The Sarakatsani are conscious of this interplay. They accept it and make the best of it.

/260 cont./

796 [789] against drought and untimely deaths; see Madame Hadjimichali: Ibid., A. I. 8[illegible]-

/260/ Sarakatsani life includes two more practices the theme of which is likewise connected with the death and resurrection of an individual. This is the festival of St. Lazarus and the lament for the Lord by the [128] women of the Tsoligato. In view of their Christian origin, these cases will be studied in the chapter devoted to religion. However, we may state even now that, though the second instance may be debatable, the festival of St. Lazarus has a significance analogous to that of Pure Monday.

796 182 831 789 [842] [233] [171] Nevertheless, the presence of the couple in the festival described shows that it is not merely the resurrection of God, but likewise the sexual act which fertilizes nature, including men and animals. (34) Thus,

34. According to M. Nilsson: Primitive Religion /cited in English/, p. 32, for primitive man the fertility of man and of nature coincide absolutely. Thus, according to Homer: Odyssey, 125 f., and Hesiod: Theology, 699 f., Demeter sent the world wealth (Pluto) after uniting with the hero Hason in a field ploughed three times. This belief recurs in the practices of numerous agricultural peoples.

this practice is connected with those described in the preceeding section.

796 789 535 533 539 We come across the married couple once more in another custom followed at Epiphany. On the eve of the festival a newly married couple (two boys disguised) accompanied by their retinue made up of boys carrying bells and wearing goatskin masks walk around the huts, and in front of each hut they dance while performing the following song:

Matron "Madana" see that you adorn yourself
in order to help tomorrow morning
at Epiphany...
Put the sun on your face
and place the moon on your chest

/260 cont./
and the multicolored viper
as a collar around your neck...
/261/ May the stones of this house
never loosen
and may its master enjoy a long life...

Only the "bride," her head hidden beneath a scarf and not carrying bells, keeps herself apart in an attitude of great modesty; she neither sings nor dances.

The meaning of this song is obvious. The word "Madana" by which the one who is preparing herself for the festival is addressed and who is none other than the mistress of the house, means, in our opinion, the "mistress of the waters." In order to interpret this word which, incidentally, is not a Greek word, we refer to mandani, the device which beats woven material for a long time in water and of which we have spoken in connection with crafts. In the northern part of Greece this device is also called batani, a word whose origin is probably found in the Slavic vada which means "water" (vandani, and by transposition, batani).

It is not surprising that the Sarakatsani on that day address the mistress of the waters. We shall see later on that certain evil subterranean spirits, the kalikantzari, move about the earth at that time and must be exorcised by water. That is not all. The presence of the married couple together with that of the mistress of waters shows immediately that we are dealing here with a practice incouraging fruitfulness, and the fertility is expressed in the complex: woman (Madana), water, couple. As for the song, it completes the symbolism of creative forces. The sun, driving out the chthonian spirits and itself personifying these same forces, (35)

35. See the myths of Apollo.--J. Przyluski: Ibid., p. 120, referring to the work of M. Chapouthier: Les Dioscures, pp. 268-281, establishes the relations existing between

/277 cont./

754 789 827 object if one admires it, or into the air when one speaks of the success of someone, or on oneself (80)

80. A practice known in antiquity:

ΘΕΟΦΡΑΣΤΟΥ : [illegible] ΘΕΟΚΡΙΤΟΥ : [illegible]

[825] It seems that even animals followed it. [illegible]

IX 394 B: "Once its chicks are born the pigeon spits on them to protect them from the evil eye."

in order to protect oneself from its influence of from that of others.

754 755 Children are the ones most exposed to the evil eye. When they are ill the Sarakatsani women resort to various means of cure, including water, fire, salt, incense, fumigation, transference, the evocation of Christ, the sign of the cross, incantations whose secret was only partly confided to us, and silence which must be observed in connection with specific circumstances. However, this inventory would be incomplete if we did not mention [462] that the woman who performs these rites must possess altogether special qualities. Yet it is very difficult to specify where these qualities come from and what they consist of. A knowledge of rites is required; an old woman practitioner passes it on to one of her daughters towards the end of her life, and this on a Maundy Thursday. But it also seems that knowledge does not suffice and that a certain predisposition is also required. Our information on this point goes no further, so we shall present some examples of practices in this ritual.

755 788 One fills a glass of water taken from a spring, keeping absolutely silent while carrying it. Next one takes in one's hand a little salt, a little incense and some charcoal and makes the sign of the cross on the rim of the glass while /278/ murmuring an exorcism. Afterwards one sprinkles the child 40 times with this spring water and empties the rest into the hen house while pronouncing the /following/ formula three times:

[539] "May the evil eye leave this child."

755 The empty glass is left in the hen house for the night so that the evil will

/278 cont./

755 be transferred to its occupants.

Here is another example:

755 The lid of a cooking pot is filled with water and transported under
788 the same conditions and it is set on the ground. One picks up with tongs a glowing coal with which one makes the sign of the cross on the edges of the lid and, while murmuring the ritual phrase (of Byzantine origin):

● [539] "Jesus Christ is the conqueror...
He dispels all evils..."

one lets the coal fall into the water while pronouncing the name of the one whom one suspects of having cast the evil eye on the child. If the coal remains on the surface it is certain that the person mentioned is innocent. One must then recommence the entire ritual while pronouncing the name of another suspect, then another, and so on until the coal sinks. The person responsible having been dicovered thanks to this procedure of divination, the child will immediately be rid of this baneful influence.

Another procedure consists of taking three grains of salt and three grains of incense with three fingers of the right hand used in crossing oneself (according to the Orthodox ritual) and making the sign of the cross on the child while murmuring an incantation that we do not know. After that 755 the salt and the incense are thrown on the fire and the child, its clothing and its covers are passed over it. Then the child, wrapped in the fumigated covers, is laid down and falls asleep.

The fumigations (as we shall call them from now on) constitute therapy not only against the evil eye but also against children's diseases. 755 Thus the flowers that have served as decorations for the Orthodox 824 epitaphios (worship at the tomb of the Lord) on Good Friday, saved and dried, are burned on these occasions. The same is done with the flowers of the wicker, /water willow?/ shrub to whose firmness and flexibility magic forces are attributed. We shall see farther on that the willow is

/343 cont./

19. See Ibid., A. I., p. ρξσ'.

the first in connection with marriage, the second in connection with burial, state the contrary, we were able to confirm that no conjugal union is contracted on the mere /344/ decision of the Tséligas and without a religious service, and that no burial takes place outside cemeteries. The priest is furthermore called upon to perform his ministrations at the time of the seasonal migrations, before departure, so that "the way is opened" and also in connection with the building of a new konakia. On these occasions he performs the service of "the holy water," according to the Orthodox rite.

But the phenomenon which shows best of all the intensity of Sarakatsani religiosity can be observed when someone dies without the aid of the last sacrements. For fear that the deceased will face the Supreme Judge without having fulfilled the last duty of a Christian, Sarakatsani society prescribes that in a corner of the hut a glass of wine be placed which is kept for three days, in order to permit the deceased's soul to come and partake of communion! In this practice, religion and the omni-functionalism of Sarakatsani society meet, as we have seen it do above and in connection with the practice of lamentations for the Lord.

To all this is added a myth reported by C. Hoeg which shows the pride of the Sarakatsani "in belonging to the true religion." "At the time we first came into being," our herders relate, "God asked us whether we preferred money, beauty or Christianity. We chose Christianity, the Jews money and the Turks beauty."

Nevertheless, in our observation of Sarakatsani life other facts seem to contradict these assertions. By their own confession, no Sarakatsani was ever ordained a priest. This statement was repeated to us by all the groups studied and was spoken with an air of pride and malice! Then again, their folklore is very rich in tales and anecdotes satirizing the clergy. By way of example we briefly reproduce the following:

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--During the burial of a Sarakatsani, his wife, weeping, complained:

Ah! Toward what country will they carry you "the four" (the bearers of the remains) and this black dog who barks? (the priest).

--Another time, a bishop visits a Tséligato and is served a meal. He refuses the bread, alleging that the bread is impure since it is prepared by women who are impure! The vexed Sarakatsani decide, without saying anything, to set a trap for him to test /345/ his sincerity. Shortly before his departure, they send onto the road the most beautiful girl of the Tséligato. At the hour of departure the bishop and the deacon who accompanies him mount their horses and set out. When they come to the girl, the bishop, dazzled by her beauty, calls to the deacon: "Get down from your horse, or would it be better if I dismounted? I think it would be better if I did." And, jumping to the ground, tries immediately to seduce the beauty! At this moment the Sarakatsani hiding all around, make their appearance armed with thorny shrubs, throw themselves on the bishop, shouting: "Hypocrite! You do not eat what you call impure bread because it is prepared by impure women! Then isn't it impure to rape young girls?"

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There is no doubt that these stories reflect the social ideas and social relations developed by the group we are studying and not a hostile or ironic attitude toward religion. People who are constantly struggling hard for their existence connot have a high opinion of individuals who apparently do not struggle, at least as seen from the outside, who earn their living by chanting and from the offerings of the faithful, who speak an esoteric language and who often do not succeed in leading a life in keeping with their teaching and with the things they advocate! The Sarakatsani venerate the priest as a representative or religion, but they criticize the man who hides under his cassock, as do all Hellenes,

/345 cont./

771 186 177 829 [429] who have invented and told similar anecdotes. On the other hand, since the pastures to rent belonged largely to the monasteries, the Sarakatsani found themselves formerly in almost constant antagonism with the clergy against whose demands they were obliged to defend themselves. It is therefore not at all surprising that they have represented them not very flatteringly and caustically.

771 539 177 829 But we should like to cite a third story, this time of another kind and very significant for our point of view.

--One day, a shepherd catches sight of his companions who are about to leave for church in the nearest village to take communion. He turns to them, gives them a vessel used for making yoghurt (a vedhouri) and begs them to ask the priest to fill it with bread and the sacred wine so that he might also take communion, but at home, since his work does not permit him to leave.

Upon their return, the shepherds give him the vedhouri empty, of course, and convey to him the reproaches of the parish priest for his /346/ sacrilege. The next morning, our shepherd goes to the church himself and partakes of communion. Afterwards he puts his crook across his shoulders and tries to go through the door. Of course the crook, very long, hinders him from leaving. The shepherd, pretending to believe that the Holy Virgin is punishing him for his conduct the day before, addresses her and promises that if she will allow him to leave he will make an offering to the church of a goatskin bottle of cheese. But this prayer is ineffective because the crook still remains on the shepherd's shoulders. Then he gets angry, turning around, he strikes with his crook the icon of the Virgin and, crook in hand, leaves the church without hindrance and cries in the most natural way:

You have to frighten the saints and sometimes
even strike the Holy Virgin herself!

/366 cont./

789 533 585 [531] [535] [538] which songs are the keynote marking the stages of the procedure followed, dictating the sentiments and attitudes which the participants must experience, (2)

2. On the Thursday before the wedding, the girls, relatives of the betrothed couple, set out to gather wood that will be used to bake the wedding cake. And while walking they must sing the following song:

[539]

--The little "Rosebush" sets out to cut wood.
--The trees are hard and the girl frail and delicate.
--She wounds her small hand and cuts her little finger.

On Friday evening, at the dwelling of the fiance, the large nuptial flag is made, which is carried at the head of the procession when the latter departs for the dwelling of the fiancee. Here is the song that accompanies this work:

[539]

--For whom is this red and white flag?
--It is for the bridegroom, this red and white flag.
--Who makes it and who colors it red?
--His brothers, his sisters (etc.).
--All the cousins of the bridegroom must be there
--All must be armed and all must fire guns
So that the flag will know prosperity...
--Take care, stitch it tight
It will travel over the mountain
It will be torn by brambles
And the mother-in-law (father-in-law) will make fun
Of it.

When the procession is ready to leave with the fiancee, the

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company sings in her name and addresses the companions of the fiance:

--My new friends, do not hurry
Wait while I say goodbye to my mother
(my father, brothers, etc.)

See also the chapter on the family where are other examples of songs accompanying the phases of the wedding.

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bereavement which is expressed by lamentations meant to ensure also the peace of the deceased, and so forth. Art then becomes the vehicle of magic, one of the agents of man's control of nature. The fashioning of symbols and the performance of dances must be faultless, because the perfect, hence artistic, form produces a more powerful effect.

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The "free" manifestations are connected with relaxation, amusement, pleasure. However, though "free," they must conform to the general style of Sarakatsani art. Innovations and little fantasies are tolerated insofar as they do not change the accepted style. The corresponding works may be carried out when custom demands it or allows it, and even at the pleasure of the Sarakatsani. It will be interesting to give a /367/ brief glimpse of these manifestations. First, there is a group of songs which includes:

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Table songs sung during feasts and divided into epics and sentimental songs. Slow and serious, the first of these celebrate the exploits and the heroism of those who, during the Turkish occupation, sacrificed themselves for freedom. The second, more lively, tell stories of love. Since love is officially excluded from Sarakatsani life, there seems to be a contradiction here. This came to the attention of C. Hoeg who was given the following explanation by his informants: "The songs are lies," which means they relate to fictitious situations. Perhaps one might

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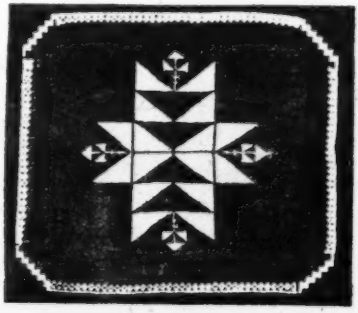

Fig. 197

/371 cont./

53 precisely what the "authorized" sentiments, so to speak, are and the place
152 they occupy in Sarakatsani life.

585 When the bride leaves her paternal hut her attendants perform a song
533 which is supposed to be a dialogue between the girl and her mother:
539 --My rosy apple, where will you take shelter tonight?
152 --You show no tenderness for me,
Why are you interested in my fate?
--I pine away for you
And I shall die if I cannot see you...
--Follow the shore of the sea
You will find three beds
On the one you will see my mother asleep
On the other, my sister,
And on that which is covered with roses
It is I who shall sleep alone...

/371 cont./

585 Sorrow at separation, modesty before the wedding night, authorized
533 sentiments come together with the very beautiful poetic form, which
152 testifies to the sensitivity of the Sarakatsani. Another song, a funeral
764 song, says:
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--The birds, the nightingales have deceived me...
They told me that Charon would never carry me away...
--I have built my houses of marble
The doors are of gold, the windows of silver
And the keys pure and splendid pearls...
--But I see from afar Charon who comes on his mount.
He is black, and his horse, his clothing are black also
--Charon come, enter, sit at my table and share my respast...
--I have not come to eat and to sing,
I have come to seek your soul.

Or again:

--Yesterday, the day before yesterday, I passed the church of Saint Demetrius...
--I heard young people lamenting
young girls sighing...
/372/--The young men because they had no finery...
And the boys not married wept
because they had not known betrothal.
--Oh! It is not fair that young men die
And that young girls are forgotten...

Profound human reverberations echo in these verses.

533 That art or the song have psychological, "liberating" functions for
152 human sorrow does not escape the Sarakatsani. A female informant from
154 Tchépélovo spoke the following lines to us:
124 "Songs are words that sorrow speaks. They would like to do away with
539 the blaze of their grief, but this fire won't be extinguished."